

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 51—No. 43.

SATURDAY, OCTOBER 25, 1873.

Price 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.**—This Day (SATURDAY) October 25th. FOURTH SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. Symphony in E flat, No. 3, Op. 97 (Schumann); Festival Overture in C, Op. 124 (Beethoven); Orchestral Introductions in "THE LIGHT OF THE WORLD"—(A) Bethlehem, (B) Jerusalem—first time in London (Arthur Sullivan); Overture, "ROBERT BRUCE" (Rossini). Madame Otto-Alvsleben (her first appearance this season) and Mr. Geo. Werenrath (his second appearance at these concerts). Full Orchestra. Conductor—Mr. MANNES. Transferable serial stalls for the series of concerts, Two Guineas; single stalls, Half-a-Crown. Admission, Half-a-Crown, or by Guineas Season Ticket.

**MADAME OTTO-ALVSELEBEN AND MR. GEO. WERRENRATH** in the SATURDAY CONCERT, CRYSTAL PALACE, THIS DAY.

**CRYSTAL PALACE—NEXT GREAT FIRE-WORKS,** THURSDAY, OCTOBER, 30th. LAST DISPLAY BUT ONE.

**ROYAL ALEXANDRA THEATRE AND OPERA HOUSE,** Park Street, Regent's Park.—Proprietress, Madame St. Clare. Licensed by the Lord Chamberlain to Mr. Thomas Thorpe Pode, Lessee and Manager.—OPEN EVERY EVENING at Seven o'clock.

**GREAT SUCCESS.—ROYAL ALEXANDRA THEATRE and OPERA HOUSE.**—New Comic Opera, "THE MAGIC PEARL," at 8.30. Preceded by the Comedietta, "TWAS I." Conclude with a Grand Ballet Divertissement. Box Office open from Eleven till Five. No fee for booking. Magnificent orchestra, magnificent scenery by Mr. Maughan, the splendid dresses and appointments. Omnibuses, trams, and rail from all parts to the theatre.

**ROYAL ALBERT HALL CHORAL SOCIETY.**—Conductor—Mr. Barnby. THURSDAY next, October 30, at Eight o'clock. Handel's "THEODORA" (with additional accompaniments, by Dr. Ferdinand Hiller). Madame Otto-Alvsleben, Miss Julia Elton, Miss Dunes, Mr. H. Cummings, Mr. Charles Beckett, and Mr. Thurley Beale. Organist—Dr. Stainer. Band and Chorus of 1200. Boxes, £3 3s., £2 10s., and £1 10s.; stalls, 7s. 6d. and 5s.; balcony, 3s.; admission, 1s. Tickets at Novell's, 1, Berners Street and 35, Poultry; the usual agents; and at the Royal Albert Hall.

**MONTHLY POPULAR CONCERTS, BRIXTON.—FIFTH SEASON.** Director—Mr. RIDLEY PRENTICE. FIRST CONCERT next TUESDAY Evening, October 28. Messrs. Straus, Ridley Prentice, Minson, Frank Holmes; Mrs. Hale, Sonata in F (violin), Beethoven; Fantasia in C (violin), Schubert; Variations Sérénées, Mendelssohn; Elegy and Gayotte, Ridley Prentice. Tickets (season), 2s., 1s., 12s. 6d.; single, 5s., 2s. 6d., 1s., of Mr. Ridley Prentice, 30a, Wimpole Street, W., and at the music shops.

**MISS EMILY TATE,** the Renowned Young Pianist, will give TWO RECITALS in the PAVILION, at Brighton, on the 30th of October, under the patronage of the present and the ex-Mayor of Brighton. Miss EMILY TATE will play Grand Concertos by Weber and Hummel, and an Andante and Allegro by Mendelssohn. M. Gounod's Meditation on a Prelude by Bach, Beethoven's Rondo in G, Thalberg's "Home, Sweet Home," &c.

MISS EMILY TATE will play at M. RIVIERE's Concerts, at the Royal Italian Operahouse, in November.

**M R. SANTLEY** begs to announce that all business communications must be addressed direct to himself, or they will not receive attention.—6, Upper Hamilton Terrace, St. John's Wood.

**MADAME LEMMENS-SHERRINGTON** begs to announce that all letters for Engagements must be addressed directly to herself at 53, Finchley Road, N.W. Communications made through "agents" will receive no attention.

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Mdlle. VICTORIA BUNSEN. Mdlle. CORNELIE D'ANKA.

Miss ANNIE SINCLAIR. Signor GUSTAVE GARCIA.

Miss JENNY PRATT. Mr. GEORGE PERREN.

### Instrumentalists.

Madame NAPOLEONI VOARINO (Pianoforte).

Mons. PAQUE (Violoncello).

Mr. J. LEVY (Cornet-à-Plaistons).

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The NEXT STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening, the 30th inst., at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,

4, Tenterden Street, Hanover Square.

### "ALICE, WHERE ART THOU?"

**M R. ALFRED REYNOLDS** will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at the St. John's Wood Society of Musicians' Concert, in November next.

### "THE SAILOR BOY'S FAREWELL."

**M ISS MARION SEVERN** will sing Blumenthal's popular Song, at Chester, October 25th; Penrith, 27th; Maryport, 29th; Glasgow, 29th; Falkirk, 31st; Durham, November 3rd; Brig, 4th; Gainsborough, 5th; Kettering, 7th; Northampton, 8th.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

### "THE SONG OF MAY."

**M ISS EDITH SHIELD** will sing Vincent Wallace's admired "SONG OF MAY," at the St. John's Wood Society of Musicians' Concert, in November next.

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## WAGNER SOCIETY.

IT is intended to form an ARTIST CHOIR. Members of the musical profession willing to co-operate are hereby requested to communicate with Mr. W. H. Lee DAVIES, at 19, Craven Terrace, Lancaster Gate, W.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—Ladies and Gentlemen intending to engage these renowned Rooms during the coming Season, for Balls, Readings, Concerts, and Hebrew Weddings, are respectfully invited to make early application. For terms apply to Mr. Hall.—Robert Cocks, Proprietor.

HERR REICHARDT'S much admired Song, "I LOVE, AND I AM LOVED" (J'aime, je suis aimé!) will be sung by Miss Josephine Sherrington during her present tour in the provinces.

MRS. JOHN HOLMAN-ANDREWS and Miss EDITH HOLMAN-ANDREWS, visit professionally (weekly) Brighton, Blackheath, Richmond, Croydon, Forest Hill, &c. Their Vocal Classes will commence in November. Address, 2, Park Place, Clarence Gate, Regent's Park.

MISS PURDY is in Town for the Winter Season. Address, 35, Victoria Road, Kensington, W.

MISS ELIZA HEYWOOD (Contralto). For Concerts, Oratorios, &c. Address—1, Blenheim Terrace, Stretford Road, Old Trafford, Manchester.

MR. HANDEL GEAR, Professor of Singing, begs to announce his return to town for the Season. 66, Seymour Street, Portman Square, W.

HERR SCHUBERTH begs to announce that Young rising Artists, desirous of appearing in the forthcoming concerts of the Schubert Society, Mozart and Beethoven Society, &c., ought to write at once to Herr Schubert, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, and send particulars as to their abilities.

## REMOVAL.

MR. VERNON RIGBY begs to announce his Change of Address to St. George's Villa, 26, Haverstock Hill, N.W.

## REMOVAL.

MR. LEWIS THOMAS begs to announce his Removal from Oakley Square to No. 7, Lidlington Place, Harrington Square, N.W.

ORGANIST wanted for the united parishes of St. Andrew-by-the-Wardrobe and St. Anne Blackfriars. Salary, £40 per annum. Applications, accompanied with Testimonials, to be forwarded before the 4th day of November, either to Mr. F. W. Lewis Farrar, Vestry Clerk of St. Andrew-by-the-Wardrobe, No. 2, Wardrobe Place, Doctors Commons, London, or to Mr. Joseph Newton, Vestry Clerk of St. Anne Blackfriars, No. 1, Wardrobe Place, from either of whom particulars of duties, &c., may be obtained.

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## BRISTOL MUSICAL FESTIVAL.

(From "The Times.")

Bristol, October 20, 1873.

The establishment of "festivals" on a grand scale, not only for the avowed purpose of spreading a taste for high-class music, but also with the ulterior and even more significant object of aiding the funds that help materially to sustain deserving charities, is becoming more and more a thing in vogue. Not long hence, in all probability, we shall hear of such schemes being adopted all over the country. Nothing is more justly entitled to encouragement. York, at one period renowned for its festival, long ago mysteriously retired from the arena; but there is no reason why Bradford and Leeds, if persuaded by honest advice to come to terms, should not unite their forces and renew the enterprise so honourably begun years since, but so speedily abandoned, without, to the uninitiated, an intelligible reason. They might even persuade York to join them, and thus set on foot another triennial meeting, whereat each would alternately do its best for the advancement of art and the benefit of charity in the North of England. Meanwhile Bristol, with a dense population and well-known musical leanings, has determined, to the best of its means, to achieve in Southwest England what Birmingham has long been honourably and successfully achieving in our midst. We believe that the undertaking is no recent idea, and now, at last, it is being emphatically carried out. In a preliminary announcement, well drawn out, and thoroughly to the purpose, the directors of the Bristol Festival explain their views, which the subjoined paragraph sets forth at once briefly and comprehensively:—

"They (the promoter) claim the sympathy and support of the people of Bristol, Clifton, and the neighbouring counties, not only on the basis of their efforts to extend sound musical knowledge, but also for the sake of that charity which is a distinctive characteristic of our social and national life. To institute periodical performances of music of the highest class, and to raise a fund for the support of our principal charities, is the declared aim and purpose of the Festival Committee; and they deem it incumbent on them to point to the gratifying success which has attended the efforts of those who have led the way in other cities, as an encouragement, nay, even as a command, to the citizens of Bristol to 'go and do likewise.' The Birmingham Festival, recently brought to its most successful termination, has yielded the very large sum of £7,000, a result which surpasses all previous experience, and forbids all doubt of the popular appreciation of enterprises founded for such beneficent ends."

There is no superfluous rhetoric about the foregoing. It speaks for itself in simple and earnest language. The prospectus then proceeds to offer some accounts of the nature and uses of the charities on behalf of which assistance is solicited from all about to attend the Festival. At the head of these are the Bristol Royal Infirmary and the Bristol General Hospital, institutions to which no ordinary responsibilities are attached. Without venturing upon details, we may, in regard to the Bristol Infirmary, sum up with a sentence which assuredly demands no comment. "In this single institution no less than 24,326 sick poor (2,528 'in-patients' and 21,798 'out-patients') received the benefit of medical or surgical treatment in one year." The year referred to is 1872. At the Bristol General Hospital, during the same year, 11,759 patients were supplied with indoor or outdoor treatment. "Both institutions are greatly straitened through want of funds," the General Hospital especially, on account of an outlay of £9,000 incurred by the extensive new buildings lately erected in order to afford extra accommodation for applicants. But, in addition to these, there are other praiseworthy charities, such as the Bristol and Clifton Dispensaries, various hospitals for the cure of special forms of diseases, the Bristol Hospital for Sick Children, &c. Enough, however, has been said; and a citation of the concluding paragraph in the official prospectus will answer every purpose:—

"A brief summary yields the following results:—An expenditure of £17,860 14s. has been met by the Committee of the two larger hospitals alone, while there still remains a debt exceeding, probably, the sum of £7,500, to be cancelled by the contributions of the charitable, before even these two invaluable charities can be freed from past deficits. It is thus obvious that the current expenditure and work do not and will not keep pace, except under more favourable circumstances; and that the Medical Charities languish for want of adequate

support, while the demand for medical and surgical aid increases yearly. In view of such a retrospect, as well as in anticipation of fresh demands for accommodation, the Festival Committee feel emboldened in their appeal to the public to support largely and generously the good cause which they have so much at heart."

It is to be hoped that the attractions of this virgin festival may be equal to the occasion. Meanwhile, a tolerably good proof is afforded that the people of Bristol and its vicinities intend to do the utmost in their power by a list of more than 220 "guarantors." No less could have been expected from a community so flourishing and populous. Nor are the gentlemen holding property in the neighbouring counties disinclined to give their countenance and help, if (which is most likely) the subjoined list of Vice-Presidents, headed by the Duke of Beaufort, K.G., as President, means something more than an empty display of distinguished names and titles:—

The Mayor, the Recorder, and the High Sheriff of Bristol, the Archbishop of York, the Marquises of Ailesbury and Bute, the Earls of Abingdon, Cork, Devon, Dacie, Limerick, Lovelace, Malmesbury, Mar, Mount-Edgecombe, Normanton, Penbroke, Shaftesbury (K.G.), and Suffolk; the Earls Bathurst and Cowley; the Countess of Egremont and Dowager Countess of Mount-Edgecombe; Viscounts Andover, Bolingbroke, Bridport, Exmouth, and Sidmouth; the Bishops of Bath and Wells, Exeter, Gloucester and Bristol, Salisbury, and St. David's; Lords Arundell of Wardour, Ernest Bruce (M.P.), Calthorpe, Churston, Clifford, Clinton, de Mauley, Digby, Eliot, Fitzhardinge, Edmond Fitzmaurice, M.P., Gifford, Grey de Wilton, M.P., Heytesbury, Kingsale, Methuen, Northwick, Raglan, Redesdale, Arthur Russell, M.P., Henry Scott, M.P., Sherborne, Henry R. C. Somerset, M.P., Sonerville, Sudeley, Henry Thynne, M.P., Tredegar, and Vivian; Ladies Kingsale and Mary Taunton; Right Hons. Sir Stafford H. Northcote, M.P., Stephen Cave, M.P., and W. N. Nassey, M.P.; Hons. Frederick Cadogan, M.P., D. F. Fortescue, M.P., Frederick Leveson-Gower, M.P., Captain A. W. Hood, M.P., C. H. Lindsay, M.P., Octavius Morgan, M.P., and W. H. B. Portman, M.P.; the Hon. and Right Rev. Bishop Clifford; Sirs E. Antrobus, M.P., Thomas Bazley, M.P., Henry Paul Burrard, A. A. Campbell, J. A. Campbell, A. P. Bruce Chichester, Arthur Chichester, Gerald W. H. Codrington, John Duke Cleridge, M.P., Rev. Sir Edward H. V. Colt, Morgan Crofton, Charles H. J. Cuyler, J. F. Davies, Francis F. Elliott Drake, H. R. Ferguson-Davie, Frederick W. Frankland, Richard G. Glyn, Francis H. Goldsmid, M.P., Daniel Gooch, M.P., W. V. Guise, James John Hamilton, St. Vincent L. Hammick, Henry A. Hoare, M.P., Charles P. Hobhouse, Alexander Acland Hood, George S. Jenkinson, M.P., J. H. Kennaway, M.P., Wroth A. Lethbridge, Massey Lopes, M.P., Alexander Malet, W. C. Medlycott, William Miles, J. A. Morris, John Need, M.P., Lydston Newman, Hugh Owen, G. Brooke Pechell, S. Morton Peto, James E. Philippa, George Prevost, Edmund Prideaux, Alexander Ramsay, J. W. Ramsden, M.P., C. Rashleigh, Charles Rushout, John St. Aubyn, M.P., H. P. Seale, J. H. C. Seymour, J. H. Greville Smyth, J. C. Stepney, M.P., Edward Strachey, Frederick H. Sykes, J. Salisbury-Trelawny, M.P., W. C. Trevelyan, George F. R. Walker, Augustus F. Webster, and Frederick M. Williams, M.P.; Colonels Sir E. Fitzgerald Campbell, Sir Charles D'Oyley, and Sir A. H. Freeling; the Dean of Bristol; Colonels Hogg, M.P., Nigel Kingscote, M.P., H. Lloyd Lindsay, M.P., J. F. D. C. Stuart, M.P., and Charles Napier Sturt; Major R. S. Allen, M.P.; Messrs. J. Heathcote Amory, M.P., A. C. Barclay, M.P., Edward Bates, M.P., Allen A. Bathurst, M.P., J. Sclater Booth, M.P., Edgar A. Bowring, M.P., Richard Bright, M.P., Thomas Cave, M.P., Donald Dalrymple, M.P., S. S. Dickinson, M.P., L. L. Dillwyn, M.P., Edward B. Eastwick, M.P., Henry Edwards, M.P., J. S. W. S. Erle-Drax, M.P., John Floyer, M.P., R. N. Fowler, M.P., Gabriel Goldney, M.P., R. Neville Grenville, M.P., Thomas F. Grove, M.P., Arthur E. Guest, M.P., Charles Hambro, M.P., K. D. Hodgson, M.P., Thomas Hughes, M.P., Henry James, M.P., W. Gore Langton, M.P., J. D. Lewis, M.P., Henry C. Lopes, M.P., J. A. Lush, M.P., Samuel S. Marling, M.P., Samuel Morley, M.P., R. H. Paget, M.P., Walter Powell, M.P., William E. Price, M.P., W. P. Price, M.P., Alfred Seymour, M.P., W. H. Stone, M.P., Henry Gyard Sturt, M.P., W. K. Wait, M.P., John Walter, M.P., Edward Wells, M.P., and J. K. Yorke, M.P.; the Mayors of Bath, Cardiff, Exeter, Gloucester, Newport, Plymouth, Salisbury, and Swansea.

The officiating executive committee is composed as below:—

Chairman, Alderman W. Proctor Baker; Treasurer, Mr. G. W. Edwards; Vice-Chairman, Mr. William Smith; Hon. Secretary, Mr. Charles Price. Messrs. Henry Cooke, Charles B. Hare, E. A. Harvey, J. H. Hirst, Samuel Lang, John Llewellyn, F. Morgan, E. M. Oakley, W. A. F. Powell, A. N. Price, Isaac Riddle, W. K. Wait, M.P., H. Overton Wils, and the Rev. C. E. Hey.

And now a word or two about the musical arrangements, upon which the main attraction of the Festival must depend, inasmuch as not only the miscellaneous concerts, but also the oratorio performances, are to be held in the Colston Hall. The Colston Hall is not only a spacious building, but a building the acoustic properties of which have, we understand, met with almost unqualified approval from musical connoisseurs. The entire control of the engagements and performances has been confided to the eminent pianist and conductor, Mr. Charles Hallé, who has not only during a long course of years succeeded in making Manchester musical, but has provided the great Lancashire emporium of commerce with an orchestra hardly inferior to the best of which London itself can boast. This orchestra consisting of 16 first violins (principals, Mr. C. A. Seymour and Herr Ludwig Straus); 10 second violins (principals, Messrs. V. Nicholson and L. Goodwin); 10 violas (principals, Messrs. Schreurs and O. Bernhardt); 10 violoncellos (principals, Messrs. E. Vieuxtemp and Avison); and 10 double basses (principal, Herr Neuwirth), together with the usual complement of wood, brass, and "percussion" instruments—in all numbering upwards of 80 players—is the orchestra, to which, in accordance with general report, we have to look for performances of rare excellence. To the "members of the Bristol Festival Choir," trained in advance by Mr. Alfred Stone, the execution of the choruses is intrusted; Mr. George Risely, of Bristol, is to be organist, and, of course, Mr. Charles Hallé will hold the conductor's stick, which could scarcely be in more able and experienced hands. As principal solo singers Mr. Hallé has secured Madame Lemmens-Sherrington, Madame Otto Alvsleben, and Miss Julia Wigan (sopranos); Madame Patey and Miss Enriquez (contraltos); Messrs. Sims Reeves, Vernon Rigby, and Edward Lloyd (tenors); Messrs. Santley and Lewis Thomas (baritone and bass)—upon a more thoroughly efficient company than which it would be hypercritical to insist. To-morrow (Tuesday) afternoon is to be devoted to the performance, without curtailment, of Haydn's *Creation*, an oratorio occasionally weakened in town and country by the omission of its third most tuneful and ideally expressive section. The *Creation* was deeply cherished by Haydn, who, when reproached with taking so long a time in writing it, answered, "I take long in writing it because I intend it to live long." It has lived now upwards of three-quarters of a century, and will, in all probability, live three-quarters of a century more. On Wednesday the oratorio is to be Mendelssohn's *Elijah*; and on Friday—need it be added—the inevitable *Messiah*. The new work, *John the Baptist*, composed expressly for this Festival—an oratorio in two parts by Mr. G. A. Macfarren—is to be produced on Thursday—the "day of honour"—followed by the *Lobgesang* of Mendelssohn, which wants no testing. Three evening miscellaneous concerts are announced—for to-morrow, Wednesday, and Thursday—at one of which the *Stabat Mater* of Rossini is to constitute a prominent feature. The programmes of these concerts are judiciously drawn out. At any rate, they contain a larger quantity of sterling pieces than we have been accustomed to on such occasions; but Mr. Hallé, a "classical" musician as we all know, is naturally guided by his classical taste. Not merely will Mr. Hallé's band play symphonies and overtures, but Mr. Hallé himself will play compositions for the pianoforte, the most conspicuous among them being Weber's admirable *Concertstück*, with orchestral accompaniments. The leading vocalists already named are, without exception, as may readily be imagined, to take part in these evening concerts.

That the Bristol Festival, which begins to-morrow, will prove a decided success is the general impression; and that this general impression may turn out well founded, every one who takes interest in the excellent charities, the cause of which the Festival is destined to promote, must heartily desire.

Oct. 21.

If fine weather is apt to exercise any influence for good upon our great provincial music meetings, the first Bristol Festival has surely begun somewhat inauspiciously. Shortly before noon the city was overcast by clouds, and unmistakable proofs were early vouchsafed that these clouds were not exclusively, as the term is, "threatening." From noon to the time at which we are writing the wind and rain

have been incessant, and now there appears small hope of any welcome change. The look-out is by no means propitious. At the first grand evening concert, announced for this evening, the attractions of the programme taken into consideration, a very full attendance was confidently expected; but if, which may safely be predicted, no amelioration in the weather occurs, it is pretty certain that expectation will be disappointed. Nothing could be more dismal than the aspect of the town this afternoon. The howling wind and drenching rain made the idea of out-door relaxation anything but tempting; and thus the crowds of busy people who, stimulated by an abnormal state of things, would have lined the chief thoroughfares leading to the Hall of which Bristol, with excellent reason, is so proud, were for the most part conspicuous by their absence. Very few, indeed, were induced to stir out and brave the elements; nor, under the circumstances, could their discretion be reasonably called in question. The cabmen alone were not dissatisfied. Nevertheless, not far short of 1,800 persons, despite the cheerless prospect, found their way to the Colston Hall, and were compensated by a very fine performance of Haydn's oratorio, *The Creation*, under the direction of Mr. Charles Hallé—with a chorus of over 300; an orchestra (Mr. Hallé's own long famous Manchester orchestra), upwards of 80 in number; Mesdames Lemmens-Sherrington and Otto Alvsleben, Messrs. Santley, Lewis Thomas, Edward Lloyd, and Sims Reeves as leading vocalists. The recent additions to the hall—comprising the erection of two side galleries, and the extension of the orchestra in front, so as the more readily to find room for an unusual gathering of singers and players—have obviated the disadvantages at one time thought in some degree insuperable, and rendered it thoroughly eligible for musical exhibitions on a grand scale. The acoustic properties of the Colston Hall are indisputably excellent. From any part of the interior the softest tones can be distinctly heard, while the fullest "ensemble," vocal or orchestral, is only in the slightest measure subject to the excess of reverberation not infrequently found objectionable in buildings of exceptional proportions. The oratorio of *The Creation* to-day, with its bright and sonorous choruses, afforded a test the favourable result of which it was impossible to deny. In one important essential Bristol need, therefore, be envious henceforth of few of our most pretentious musical towns.

That the execution of Haydn's great masterpiece was highly satisfactory has been hinted. It was so, indeed, with scarcely an exception, to be named. Mr. Alfred Stone, the able and zealous chorister, has good reason to be pleased with his army of singers, to whom the music in *The Creation* would seem to be as completely familiar as if they had been doing nothing else than practising it for years past. All the more elaborate choruses were given with admirable spirit, precision, and correctness. The separate departments of this choir are extremely well balanced, not one being so disproportionately strong as to overpower, or so disproportionately weak as to be unable to compete with, and hold their own against, the others. And this is the more creditable, inasmuch as (to quote from the *Daily Bristol Times and Mirror*) "it was not found necessary to go beyond the city for choristers, and that the services of the singers are to all intents and purposes gratuitous."

How the leading singers acquitted themselves it is scarcely requisite to add. They have taken part in *The Creation* over and over again, and are more or less intimately conversant with every air, melodious phrase, and declamatory recitative in the oratorio. Having named Madame Lemmens-Sherrington, Mr. Sims Reeves, and Mr. Santley, it may easily be understood that the great airs, "With verdure clad" and "On mighty pens" by the first, "Rolling in foaming billows" and "Now, Heaven in fullest glory shone" by the second, and "In native worth and honour clad" by the last, were wholly unexceptionable—beyond criticism, indeed. Mr. Edward Lloyd, too, rendered excellent service in the air, "Now vanish" and other parts of the music assigned to Uriel; as did Mdlle. Alvsleben and Mr. Lewis Thomas in the duets for Eve and Adam in the third part. Altogether the performance could hardly have failed to win the approval of connoisseurs, as it evidently contented the large majority of those present. The first miscellaneous

concert to-night offered a large variety of attractions. Mr. Hallé's band performed the overtures to *Euryanthe* and *Guillaume Tell*, Beethoven's Fifth Symphony, the renowned C minor, and the march from Mendelssohn's *Athalie*. Mr. Hallé himself played solos on the pianoforte by Schubert and Stephen Heller; and a rich selection of vocal music, songs, duets, &c., in English, French, and Italian pieces was contributed by Mesdames Sherrington, Alvaleben, and Patey, Miss Enriquez, Messrs. Vernon Rigby, Edward Lloyd, and Santley, including two of Mendelssohn's part songs by the "Festival Choir," under the direction of Mr. Alfred Stone; the remainder of the concert being, as a matter of course, conducted by Mr. Hallé. The attendance, though good, was considerably less numerous than in the afternoon—a fact which stands in no need of explanation. There was some improvement in the weather, but not so great as desirable. The oratorio announced for to-morrow is Mendelssohn's *Elijah*; the second miscellaneous concert comes afterwards, and on Thursday afternoon the new oratorio, *John the Baptist*, will be produced.

#### CARL ROSA'S ENGLISH OPERA COMPANY.

(From the "Liverpool Mercury" of October 14.)

English opera has been ebbing so long that it was high time for a flow to set in, and this, we may now venture to say, has been brought about by Carl Rosa, whose recently organized company commenced their first season in Liverpool last night. Never since the most palmy days of the Harrison-Pyne regime have the productions of our native composers been in such competent hands as they now are. The husband of Parepa has at command *prima donnas* like Blanche Cole, Rose Hersee, and his own accomplished wife; a competent though comparatively unknown tenor (Mr. Wm. Castle); experienced artists like Mr. and Mrs. Aynsley Cook; a bass of the rank of Mr. Campbell, who, under a more pretentious name, aspired with some success to a high position on the Italian operatic stage; and a strong force of young singers of more than average excellence. But this is not all. Mr. Rosa has got together a corps of instrumentalists, nearly 30 in number, who form one of the best bands ever heard in the Alexandra Theatre orchestra (we are not forgetting Mr. Mapleson's company). It is admirably balanced, both strings and reeds—numbering about 20—being sufficiently strong to prevent that undue preponderance of brass and percussion which is so often brought into requisition by conductors, because a little of it goes a long way and costs very little. Mr. Rosa has also provided a numerous, well-proportioned, and efficient chorus, which stands in most agreeable contrast to the hitherto familiar cut-and-dried quartet, with half-a-dozen dummies. When we add that the stage arrangements and dresses are in keeping with everything else, our readers will understand that a treat, the like of which has not been met with for years in the annals of English opera is in store for the Alexandra audiences during the next few nights.

The selection of *Satanella* as the initial performance of the season was a mistake. Though it is, to our thinking, one of the best of Balfe's compositions, it is a comparatively unknown work here. The result was a somewhat limited audience—not by any means a bad one, but then we expect to see the house crowded from top to bottom throughout the engagement of the company. The performance, however, was so good throughout that all who missed seeing it may regret having done so. Miss Cole (*Satanella*), Mr. Castle (Rupert), Miss Catherine Lewis (*Lelia*), Mr. Aynsley Cook (*Bracachio*), and Mrs. Aynsley Cook (*Stella*) were included in the cast; whilst a good *Hortensius* and an excellent (in a vocal sense) *Arimanes* were forthcoming in two welcome acquisitions, Mr. Arthur Howell and Mr. H. Jackson, both of whom possess bass voices of considerable compass. We have not space to point out all the excellencies of the performance. Miss Cole was encor'd in the "Power of Love" and the Sultan's song; and Mr. Castle was compelled to repeat the Champagne song. Both were "curtained" during the evening. The other principal vocalists, as well as band and chorus, also met with hearty approbation, the audience being roused to something akin to enthusiasm by the excellence of the company. *The Bohemian Girl*, with Miss Hersee as Arline, will be played to-night.

#### MUSIC, &c., AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The intelligent correspondent who represents your paper here will, I trust, pardon me if I write a few lines about a subject which he has not touched upon. I allude, of course, to the extraordinary flood which visited this coast about three weeks ago. Such an influx of water has, I believe, never before been known by the oldest inhabitants. Some profess to have seen an equally high tide in the year of the late Emperor's attempt (1840); but I believe I am right in quoting 1769—the year when this port was decimated with what was called "blue fever"—as the date of the last great water invasion. Be that as it may, I will now attempt to describe what I saw on Tuesday, October 6th. The water rose to an appalling height at about twelve o'clock. It was within an inch or two of the top of the pier, and at one moment threatened to carry the popular little restaurant, which is fixed on the jetty, out to sea. I was rather alarmed, for I observed your correspondent (S. C.), in the restaurant, placidly eating his breakfast, and reading his *Musical World*, regardless of the dangers surrounding him. As it turned out, there was no cause for alarm, for the water soon subsided; and it is not necessary, therefore, to dilate upon the consequences to your paper, had your gifted correspondent been carried out to sea.

The appearance of the high tide on the beach was very curious. The fish, apparently astonished at being taken so far inland, came to the top of the water to see what was going on, and were easily caught by the *gamins* of Boulogne in their caps and pocket-handkerchiefs. They were afterwards sold in the market place as tidal fish, and bought for the sake of luck.

The steamboats by the side of the landing-place seemed as though they were going to be stranded, not through deficiency, but excess of water. They actually appeared to be above the level of the wharves, and promised to float into the streets of the town, and topple over against the houses. One curious incident happened to my knowledge. A young and very beautiful girl (a visitor at Hotel D—x) was bathing on the west side of the pier, ignorant of the state of the tide. At a distance stood a young gentleman (a visitor at the same hotel), whose attentions the fair bather had hitherto treated with great disdain. Suddenly, to the surprise of both, a monster tidal wave brought the young girl from the side of the bathing-machine to the feet of her admirer. He quietly escorted her back to the machine, and when she quitted it, dressed and blushing, obtained her promise to the marriage, to which the finger of fate had so evidently directed her.

The high tide had no mischievous effect after all, except, perhaps, in driving into the interiors of the houses the odours which are usually confined to the gutters. This may, however, have a good result in making the inhabitants determine to give, at last, a proper drainage to the queen of French watering places. In conclusion, I may say that the year 1873 will become memorable in the annals of Boulogne for two extraordinary events—the tidal wave, and the production of *La Fille de Madame Angot*. As the great watery visitations in previous years always came accompanied by some other remarkable event or phenomenon, may it not this year be associated, in some mysterious manner (unknown to us), with the representation of the most charming comic opera of this century.

#### ALPHA.

TRIESTE.—Verdi's *Aida* has been produced and enthusiastically received at the Teatro Comunale. The conductor, Signor Faccio, as well as the principal artists, including Signore Fricci, Mariani, Signori Pandolfini, Maini and Capponi, were recalled a great number of times, besides being most liberally applauded throughout the performance. The opera was splendidly put upon the stage.

LEIPZIG.—The first Gewandhaus Concert this year was dedicated to the memory of Ferdinand David. The programme included "In Memoriam," Introduction and Fugue for Orchestra (unpublished), C. Reinecke; Psalm for two Sopranos (sung by Mesdames Gutzschbach and Degenier), Ferdinand David; Largo from Ferdinand David's "Stringed Quartet," performed by all the Stringed Instruments; "Offertorium" (sung by Mdlle Gutzschbach), R. Schumann; "Nachruf" (unpublished), Ferdinand Hiller; Trombone Concerto (performed by Herr Bruns, of Dresden), Ferdinand David; and C minor Symphony, No. 3, Felix Mendelssohn-Bartholdy.

## "MANNERISM."

(To the Editor of the "Musical World.")

Sir,—Never since the palmy days of the drama has such excitement been witnessed in front of the curtain as on the night of Saturday, Sept. 27th, when Mr. Henry Irving made his appearance before the crowds of authors, artists, actors, and critics, who came to see what the steady rising young actor would do with a part unlike anything he had yet attempted. Those who best knew Mr. Irving's powers were certain of success, and all felt sure it would be a careful and artistic performance; but his greatest admirers were not prepared for a triumph which fairly took the whole house by surprise; and those who went with a hope of seeing a dead failure were constrained to join in the storm of enthusiastic applause which greeted the actor in his finest passages, and which were listened to with breathless intensity. Only a great actor could have held so critical an audience as witnessed Mr. Irving's first appearance in so trying a part as Richelieu; and held them he did, as if spell-bound. As the late Mr. Macready used to do, the rising actor, destined at no distant period to fill the gap left by the great tragedian, is sneered at by some of the young critics—who never saw Macready—who have no soul above the sensational rubbish of the present day, with its thrilling murders, adulteries, and vice, painted and dressed in the most luxuriant form. Some of these fast young critics can only see Mr. Irving's "Mannerism more painful than ever in the new part he has attempted." Mannerism!—what is Mannerism? Every true artist—poet, author, painter, actor, or orator—has his peculiar style. Edmund Kean, Macready, and Charles Kean all had their Mannerism; and why should Mr. Irving be condemned because he has formed his own peculiar style, instead of being a *copyist*, of which no critic has been bold enough to accuse him. Mr. Irving is an original actor; any part he has yet played he has made his own—his "make-up" being *perfect*. In this particular he ranks as a great and finished painter, he puts in his touches with consummate skill, sparing neither time nor pains. He sets methodically to work, arranges his colours and his brushes, carefully mixes his tints and lays them on tenderly like a true artist, heightening the lights and deepening the shadows by degrees until the portrait is complete;—and as a portrait-painter Mr. Irving ranks with Titian and Vandyke. What can be finer than his Charles the First and his Richelieu? Were these masterpieces of realization ever equalled for colour or effect? Mr. Irving, like all great artists, knows the value of hands in a portrait; where and how to place them; in repose or in action they are a perfect study. With what elegance he takes the pen; how tenderly he raises Julia from her knees; and how he shows the working of his mind by the restless clutching of the folds of his dress. There is no actor I have ever seen on the stage who expresses so much thought by the action of the hand as Mr. Irving. He appears to have his part literally at his "fingers' ends." Actors as a rule are very awkward with their hands, and many a good sentence is marred by it. Whatever "Mannerism" the rising actor of the day may show in this, as in all he does, he copies no one, and stands out in bold relief as a refined and finished artist. R. C.

## IMPULSE—FASHION—PRECEDENT.

(To the Editor of the "Musical World.")

Sir,—An eminent writer who flourished more than 1,800 years ago directs attention to three "things": Faith, Hope, Charity; the greatest being Charity. So we may affirm there are three things, but, alas! they are not virtues. Our three are—*Impulse*, *Fashion*, *Precedent*. That we are creatures of Impulse is too apparent, and it is right that we should be so, having consciences to guide us. We do not implicitly obey his behests, but wait sometimes until our guide pronounces his fiat. In any case, however, our being his creatures is no degradation to humanity. *Fashion* is another power. It is a "moulting calf" of our own forming, and true Israelites we, for we fall down and worship a goddess of our own creation. The example that we have had of the evils attendant upon the adoration of a puppet set up by the worshipper does not influence us in the light of a warning, but as an inspiration to go and do likewise. *Fashion* is at best but a fickle goddess, and we know it, yet we mourn when we are unable to follow her. If we for a moment lose her from view we put ourselves to any amount of inconvenience to search her out, that we may know her, and follow her whithersoever she may lead us. We are, indeed, her slaves. But the last of the three powers, *Precedent*, brings us into a still greater amount of degradation. No "Czar" or "Shah" was ever such a tyrant. The generality of us are *led* by *Fashion*, but that we may follow *Precedent*, we submit to unheard-of inconvenience, and put ourselves to any expense for the purpose of *finding out* whether he has spoken. And if we find out that the oracle has not given forth its voice, we stir not. Truly the slaves of *Precedent* are the most abject of all. We are *moved* by *Impulse* at once; we *follow* *Fashion*, mostly when we see her moving on like an imperial queen, with a never-ending retinue; but

we especially *seek out* *Precedent*, and, having found him, fall down and worship him. Thus, his slaves are more degraded than those of the other powers. Do these principles require illustration? Surely not. Go to what is called a fashionable concert, and any amount of mediocrity as regards the subject matter, or the rendering, is accepted and applauded; and for no other reason than that *Fashion* has decreed it. Go to a Von Bülow "recital," and what do you see? Do you meet with *Fashion's* votaries? No. *Fashion* here knows not that *Genius*. But what do you see there? You look round and witness much general enthusiasm. There are present musicians of every nation. They are those who belong to the old school, those who are content with the present school, and many—and very excellent men they are—who are called musicians of the future. But, allowing for exceptions—and here let me take off my hat to them—pick out from the general body any number of musicians and amateurs you like, and submit particular questions to them, and you will find an amount of reticence in the expression of opinion as to whether Beethoven should receive such and such a rendering, or Chopin such and such an accentuation, that is positively to be deplored. In this country, where there are musicians of all nations who know Beethoven better than they do the Church Catechism, why should there be a holding back of the expression of opinion (if an opinion has been formed) until "Precedent" has been consulted? This, however, is the case. I have attended some of the "Recitals," and have not hesitated to give my opinion when it has been asked; but among those who ought to be able to give a judgment, and a correct one, I have noticed a timid disinclination to speak out because "Precedent" has been consulted, and has been found not to have given his express sanction to this or that. Does not this indeed prove that we are the slaves, not of a god, but of a tyrant of our own creation?—Yours, CENSOR.

[“Censor” has something to learn, and something to unlearn. Let him unlearn the one, and learn the other. Our columns are always more or less open.—A. S. S.]

## "FOUL PLAY."

(To the Editors of the "Liverpool Mercury.")

GENTLEMEN,—I shall esteem it a favour if you will allow me to publish in your columns that my drama, entitled as above, and now produced at the Amphitheatre, is not the piece that was played years ago in the Holborn Theatre, and also in this very Amphitheatre. The honest truth is that my friend, Mr. Boucicault, and myself differed entirely in our notions of the treatment proper to the subject. The great dramatist maintained that it was a small theme, and three acts would exhaust it. I maintained, on the contrary, that the subject was a big one, and bigger, prejudice apart, than the subject of most five-act tragedies. So we each went our own road. Mr. Boucicault wrote his three-act drama and played it at the Holborn and the Amphitheatre, Liverpool. I wrote my six-act drama and played it at Leeds, Glasgow, Newcastle, and Manchester; and at last I have ventured, though with some natural misgivings, into Liverpool itself. Mr. Boucicault's drama and mine have literally nothing in common, except a few passages in my third act. The kindness I have met with from the Liverpool press makes me desirous to retain their good opinion, and, therefore, I cannot help asking them to suspend their final judgment of this drama for a day or two—that is, until we have overcome our many difficulties, and can play it in two hours and fifty minutes, which is its true time. Last night it took us four hours.

CHARLES READE.

47, Russell Street, Liverpool, Oct. 16.

## Lines for Music.

## THE FIRST APPEAL.\*

I.  
Dimples, frowns, and laughter,  
Pert tappings with her shoe,  
Things to think of after,  
That still can thrill me through.  
She would sing but awhile,  
Before my fate she'd seal,  
'Twas thus with a bewild'ring smile  
She met my first appeal.

II.  
So still I wait and ponder,  
And, pondering oft, I find  
That its waiting makes me fonder,  
For she's ever in my mind.  
A welcome answer soon she'll give,  
I'll tell her what I feel—  
She knows for her alone I live,  
And must grant my appeal.

ERNEST HOUGHTON.

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## LA TIMBALE D'ARGENT.

One of the most attractive entertainments at the theatres in Paris is still the famed *Timbale d'Argent*. At the Bouffes Parisiens, it has been running for a very considerable time, always filling the house, and, consequently, the treasury of the management. I naturally went to see it when I was there last month, and enjoyed the pretty and graceful music of the composer, Léon Vasseur, who is, without doubt, a very clever disciple of the school of Offenbach, the inventor—the best, and the most prolific, of *opéra bouffe* writers. Léon Vasseur has caught the spirit of the libretto; has a fluent spring of melody in his mind; a riotous revelry of style, when he indulges his comic vein; besides, occasionally, a method of melodic phrasing which is very original and taking. The opera is consequently full of life and grace. Madame Judic, who performed in London during the last season at the Princess's Theatre, but who was allowed little opportunity of appearing in her favourite rôles, was as fascinating and charming as ever, and sang the music allotted to her delightfully. Her play of countenance and ease of manner are remarkable, and she knows well how to make the most of the personal advantages nature has endowed her with. She is one of those vocalists who sing well because they cannot help it, and act from the same impulse. Since the days of our Mrs. Nisbett, I do not recollect an actress with so pleasant a laugh. Madame Péchéard, who supported her in the part of the Savoyard youth, is also clever and accomplished, and sang and acted charmingly. With so good a pair the principal parts were well done. Mlle. Debreux (who took the part of Mephisto in *Le Petit Faust*, by Hervé, at the Lyceum, in London, two or three seasons since) was also in the cast, and was as earnest and full of spirit and fun as ever. All the principal male parts were admirably sustained. The libretto is most amusing; but I am afraid if it were imported into England for performance it must not be translated literally, for fear of the Lord Chamberlain, whose rigid guard over everything that might suggest a shock to the sense of public propriety in stage matters is well known; and as the seasoning occasionally is of a flavour *un peu plus haut* than might suit the delicacy of digestion appertaining to the English public, a little reduction of its power would be necessary.—*Journal and Jottings by Henry W. Goodban.*

(To the Editor of the "Musical World.")

SIR,—Some months ago I was asked in a circular letter from the Secretary of the Church Choral Association to sign a memorial to the Dean and Chapter of St. Paul's Cathedral for permission to hold a Festival in that edifice. I did so, taking the trouble to go to Aldersgate Street for the purpose. Soon afterwards I was informed by the Secretary, Mr. Bradberry, that the cathedral authorities had given their consent, and I was requested to allow my Christchurch choir to take part in the Festival, and to compose music to given words. Having sent an affirmative reply, and written the music required, I asked what arrangement would be made as regarded copyright. No answer was given, but a parcel arriving one evening with a requirement that I would at once pay for the service-books therein contained, I learned from a notice printed on each cover that the pieces, including my own composition, were the property of the Association. I ventured to express surprise, whereupon I was advised that a Mr. Murray, Chormaster to the Association, would call upon me; to my innocent query as to who constituted the committee I received a *sotto voce* intimation that this gentleman and his choir, in the most disinterested manner, "did all the business of the Association." Feeling interested, I put more questions, and in the end gave the head of the Committee to understand that I should expect some slight acknowledgment for writing my music. In a day or two afterwards came a cheque, with an expression of regret that I had not asked for it earlier, begging, however, that a receipt might be returned vesting the copyright in Mr. Murray. This done, mark the result. From the secretary came a note to the following effect: "At a committee meeting just held, I am instructed to inform you that it has been decided *not to perform your music at the forthcoming Festival.*" I immediately offered to return the small cheque if only my music might be performed; but, after waiting anxiously for a week, I was informed by the afore-named gentlemen of the Committee "that it was too late to alter their arrangements, vouchsafing to add the regret "that I should have taken so professional a view of the matter." The choirs have had the music in rehearsal for more than a month, and three weeks remained before the Festival, so that, to my thinking, plenty of time remained to carry out original and fixed plans. Now, sir, will you allow me to warn professors and the public to profit by my experience?—viz., not to put too much faith in self-constituted and irresponsible members of Associations.—I am, faithfully yours,

C. G. VERRINDER (Mus. Doc.).

15, Westbury Road, Westbourne Square, Oct. 18th, 1873.

ALEXANDRIA.—A new theatre will be opened in the early part of November.

## "THE MEMORIAL CUP."

(*To the Editor of the "Musical World."*)

SIR.—As there still appears to be some misunderstanding about the "gold cup" which attracted so much attention at Mold and at the recent Eisteddfod at Newport, South Wales, I shall feel obliged if you will permit me to explain that it is *not* (as stated in various papers) the one belonging to the Crystal Palace Company, but the "Memorial Cup" which I had the pleasure of suggesting at a public meeting in London, to commemorate the success of the South Wales Choir in 1872. This cup was also the one exhibited during the visit of the Choir to Marlborough House, when I had the honour of explaining the "arorial bearings" to their Royal Highnesses the Prince and Princess of Wales. These designs are authentic, and were obtained by the influence of Mr. Stephen Evans, from *The Book of Prince Arthur* in the Herald's College, London. The cup was purchased by means of a public subscription among my countrymen; but I am also anxious to add, as it redounds to their honour, that the working men of Wales alone, in reply to my appeal, contributed upwards of thirty-five pounds. The "Memorial Cup" is now in charge of a committee including the Rev. Canon Jenkins, Dr. Price, Mr. David Rosser, "Caradog," &c., &c., and will, I hope, be finally deposited in the University College of Wales at Aberystwith.—Very truly yours,

St. Mary Abbots Terrace, Kensington. BRINLEY RICHARDS.

LOSCHWRRZ.—Herr Friedrich Wieck, father of Madame Schumann and of her sister, Mlle. Marie Wieck, died here, on the 5th inst., in his eighty-ninth year.

MEININGEN.—Herr Leopold Grützmacher, first Court Violoncellist, has had the medal for Art and Science conferred on him by the Prince of Schwarzburg-Sondershausen.

SAN FRANCISCO.—The Italian operatic company, under Signor Mancusi, made a good beginning at Platt's Operahouse with *Poliuto*. Signor Verati was the tenor, and Signora Visconti the *prima donna*.

NUREMBERG.—A grand three-act opera, *Philippine Welser*, has been accepted at the Stadttheater, where it will be produced sometime during the first fortnight in November. The music is by Herr Polack-Daniels, of Dresden.

QUEDLINBURG.—An excellent performance, under the direction of Herr Schröder, was lately given in the Marktkirche, of Mendelssohn's *Eliaz*, the Vocal Association of this place having combined with that of Halberstadt for the purpose. The solo singers were Madame Bellingrath-Wagner (soprano), from Dresden; Madame Wolf (contralto), from Berlin; Herr Geyer (tenor), and Herr Henschel (bass), from the same place.

ULM.—Mr Clarence Eddy, from Boston, U. S., lately gave an organ recital in the Cathedral, proving himself not only a fine player on, but also an accomplished composer for, "the King of Instruments." Two "choral-figurations" of his, upon the chorales, "Vom Himmel hoch da komm' ich her," and "Sei Lob und Ehr' dem höchsten Gut," as themes, are much praised by local critics. The other pieces executed by Mr. Eddy were J. Schneider's C minor Fantasia and Fugue; J. S. Bach's C minor Prelude, Mendelssohn's G major Prelude and Fugue; Canon in A major, by G. Fischer, and C minor Concert-Piece, by L. Thiele.

ROME.—The season at the Teatro Apollo was inaugurated with M. Gounod's *Faust*. This opera has been performed here several times previously, but never in so satisfactory a manner as on the present occasion. Signora Singer made a hit as Gretchen, as did, also, M. Petit as Mefistofele. Signora Braccialini was a pleasing Siebel, and Signor Perotti by no means a bad Faust. Signor Sparapani gave due prominence to the part of Valentine. By the way, at the third performance, this gentleman met with an accident which might have been attended with very serious consequences. In the duel scene between Faust and Valentine, Signor Sparapani, excited by the stage business, pressed too closely upon Signor Perotti's sword, the point of which entered his side, between the ribs. The wound, though happily slight, was severe enough to necessitate Signor Sparapani's ceding his part temporarily to Signor Silenzi.

MILAN.—In honour of the visit of the Prussian Prince, the Scala was opened for one night, and illuminated *a giorno*. The opera was *La Sonnambula*, supported by Signora Lodi and the rest of the company from the Teatro Dal Verme. Apropos of the Scala, though its next season does not commence till December, the feuilleton writers, café gossips, and other quidnuncs, are indulging in the usual title-tattle of what the management is going to do. It is asserted, for instance, that the opera on the first night will be Verdi's *Aida*, supported by Signora Singer, Fricci, Signori Pandolfini, and Bolis. This—still according to report—will be succeeded by *Macbeth*, which, in its turn, will be followed by Signor Ponchielli's new work, *I Lituani*. About the only thing certain, however, is the title of the new ballet: *La Tentazione*. The Carcano will open shortly with *I promessi Sposi* by Signor Petrella. Among the principal members of the company will be Signore Cristino, Defanti, Signori Giraldoni and Defanti.

[Oct. 25, 1873.]

MONDAY POPULAR CONCERTS,  
ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE Director begs to announce that the SIXTEENTH SEASON of the MONDAY POPULAR CONCERTS commences on MONDAY Evening, November 10, and that the Performances will take place as follows:—MONDAY, November 10; MONDAY, November 17; MONDAY, November 24; MONDAY, December 1; MONDAY, December 8; MONDAY, December 15, 1873. MONDAY, January 12; MONDAY, January 19; MONDAY, January 23; MONDAY, February 2; MONDAY, February 9; MONDAY, February 16; MONDAY, February 23; MONDAY, March 2; MONDAY, March 9, MONDAY, March 16, 1874. Sixteen Morning Performances will be given on Saturdays, November 15, 22, 29; December 6 and 13, 1873; January 17, 24, 31; February 7, 14, 21, 28; March 7, 14, 21, and 28, 1874.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Tickets at £3 10s. (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of Sixteen Monday Evening Concerts, extending from Monday, Nov. 10 to March 16. Subscription Tickets are also issued for the Sixteen Morning Concerts, at £3 10s., extending from Saturday Afternoon, November 15 to March 23; also for the Seven Morning Concerts, taking place on Saturdays, January 17, 24, 31, February 7, 14, 21 and 28, at £1 10s.

MR. CHARLES HALLE will appear on Mondays, Nov. 10 and 24, and Saturday, November 22. DR. HANS VON BULOW will appear on Mondays, November 17 and December 8; also on Saturdays, November 15 and December 6. MADAME NORMAN-NERUDA will be the Violinist on Mondays, November 10 and 24; also on Saturdays, November 22 and 29. M. SANTON will lead on Saturday Afternoon, November 15, and on Monday Evening, December 8. SIGNOR PIATTI will hold the post of First Violoncello on all occasions; HERR L. RIES that of Second Violin; HERR STRAUSS or M. ZERBINI will play Viola; SIR JULIUS BENEDICT and M. ZERBINI, as heretofore, officiating as Conductors. MR. SIMS REEVES is engaged on Monday Evening, Dec. 8; and MR. SANTLEY will appear on Monday Evening, December 1; and on Saturdays, November 29 and December 13. THE "SCHERZETTI" DAMEN-QUARTETTE will make their first appearance in London on Monday Evening, December 15. MADAME SCHUMANN, MISS AGNES ZIMMERMANN, HERR PAUER, HERR DANNEBREITER, MR. FRANKLIN TAYLOR, and HERR JOACHIM, will appear after Christmas.

THE FIRST CONCERT OF THE SEASON  
WILL TAKE PLACE ON  
MONDAY EVENING, NOVEMBER 10, 1873.  
To Commence at Eight o'clock precisely.

## Programme.

## PART I.

QUARTET in F flat, Op. 12, for two violins, viola, and violoncello—  
MADAME NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI Mendelssohn.  
PRAYER, "Lord, whom my inmost soul adoreth"—MISS ALICE FAIRMAN F. Hiller.  
SONATA in D major, Op. 10, No. 3, for pianoforte alone—MR. CHARLES HALLE Beethoven.

## PART II.

TRIO in B flat, Op. 99, for pianoforte, violin, and violoncello—MR. CHARLES HALLE, MADAME NORMAN-NERUDA, and SIGNOR PIATTI Schubert.  
SONG, "Cangio d'aspetto"—MISS ALICE FAIRMAN Handel.  
SONATA in A minor, Op. 23, for pianoforte and violin—MR. CHARLES HALLE and MADAME NORMAN-NERUDA Beethoven.  
Conductor SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.  
SATURDAY AFTERNOON, NOVEMBER 15, 1873.  
To Commence at Three o'clock precisely.

## Programme.

QUARTET in F major, Op. 50, No. 5, for two violins, viola, and violoncello—MM. SAINTON, L. RIES, ZERBINI, and PIATTI Haydn.  
SONG, "L'ombra notte vien"—Mdlle. NITA GAETANO Hummel.  
SONATA APPASSIONATA in F minor, for pianoforte alone—DR. HANS VON BULOW Beethoven.  
SONG, "Au printemps"—Mdlle. NITA GAETANO Gounod.  
QUINTET in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello—MM. HANS VON BULOW, SAINTON, L. RIES, ZERBINI, and PIATTI Schumann.  
Conductor SIR JULIUS BENEDICT.

Stalls, 5s.; balcony, 3s.; admission, 1s. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Ollivier, 39, Old Bond Street; Lamborn Cock, 63, New Bond Street; Keith, Prowse & Co., 48, Cheapside; Hays, Royal Exchange Buildings; Delavanti & Co., Brompton Road; and at Chappell & Co.'s, 50, New Bond Street.

## CRYSTAL PALACE SATURDAY CONCERTS.

FOURTH CONCERT—THIS DAY—OCTOBER 25th, 1873.

PROGRAMME.	Beethoven.
AIR, "Dies Bildnis" ( <i>Zauberflöte</i> )—MR. WEHRENRATH	Mozart.
SYMPHONY, No. 3, in E flat	Schumann.
ARIA, "O stürze nicht mein lieber sohn" ( <i>Zauberflöte</i> )—MADAME ALVSLEBEN	Mozart.
SERENADE, "Leise fahnen meine Lieder"—MR. WEHRENRATH	Schubert.
ORCHESTRAL INTRODUCTIONS in "THE LIGHT OF THE WORLD" (a) Bethlehem, (b) Jerusalem—(first time in London)	Sullivan.
CAVATINA, "Und ob die Wolke sie verhülle" ( <i>Freischütz</i> )—MADAME ALVSLEBEN	Weber.
DUETT, "Schöne Mädchen" ( <i>Jessonda</i> )—MADAME ALVSLEBEN and MR. WEHRENRATH	Sphor.
OVERTURE, "Robert Bruce"	Rossini.
Conductor	MR. MANNS.

## MARRIAGE.

On the 26th ult., at the British Legation, Darmstadt, by the Rev. Archibald S. White, Chaplain at Baden-Baden, THOMAS SILVESTER GELL, M.D., of St. John's Lodge, Kensal Green, W., to JESSIE ELIZABETH, only daughter of Frederic Davison, Esq., of 24, Fitzroy Square.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, OCTOBER 25, 1873.

SPECULATION, whatever the sense we choose to give the word, is, within proper limits, a good and healthy thing, but, like all other good and healthy things, liable to be abused by those persons, of whom Molierè says:

"Dans la juste nature on ne les voit jamais . . . .  
Et la plus noble chose, ils la gâtent souvent,  
Pour la vouloir outrer et pousser trop avant."

Mental Speculation, for instance, is a commendable and healthy intellectual exercise, but, as practised by certain transcendental metaphysicians, it becomes synonymous with profound inanity, or inane profundity, couched in a crabbed, strange, repulsive, and unintelligible jargon; the game of Speculation is an amusing and perfectly innocent pastime, as played at Christmas by a party of school boys and school girls, for the usual pool of nuts, but it frequently degenerates into reckless gambling, when grown-up people take part in it for heavy stakes in the current coin of the realm; while, lastly, commercial Speculation is to be condemned if opening up new channels of profitable trade, but as much to be deprecated when, conducted on unsound principles, it brings ruin and misery, not prosperity and comfort, to those engaged in it.

The spirit of commercial Speculation has now-a-days attacked most trades, but there is one which it especially affects, one which, indeed, it has always particularly marked for its own. Anybody who desires proof positive of this has only to call to mind the forlorn rows, the miserable crescents, the tumble-down squares, and the mouldy terraces, waiting for tenants at some of the seaside spots, where enterprising individuals have built, not wisely nor too well, in the hope of eclipsing Brighton, throwing Scarborough into the shade, and rivalling Margate as a popular resort. Or he may take a walk in the suburbs of London. He will not have to go very far; the sight of what were intended for houses crumbling away brick by brick before they have been completed, gaunt carcasses never even roofed in, will fully bear out our assertion.

And to think that a similar fate may be in store for Herr Richard Wagner's National-Festival-Stage-Play-Theatre, of which we have all heard so much! Yet such an eventuality is not impossible. It is now more than a month since a report went the round of the German press, to the effect that the Bayreuth undertaking was in a state which might aptly be designated "a crisis." An English version of the report appeared in the *Musical World* of the 27th of September. Unless a large sum of money, we were informed, was raised before October, at the latest, the works would have to be stopt. October has come and nearly gone. Have the works been stopt? If so, will they ever be resumed, or will whatever there is of Herr Wagner's model theatre, abandoned, neglected, and forgotten, be left gradually to decay, like the less pretentious tenements to which we have referred above?

This state of things has, of course, evoked a Circular from Herr R. Wagner, who would have rushed into ink on far less provocation. The Circular contains one or two facts worthy of notice. In the first place, Herr R. Wagner confesses his mistake in supposing he could find in Germany one thousand persons who would raise three hundred thalers each for his scheme; and, secondly, that the well-to-do public generally took little interest in it. How does this confession tally with the high-flown accounts we so often read about the immense popularity of Herr Wagner and his works among all classes in Germany? We do not pause for a reply, because we wish to get on with our article, but we beg at once to direct attention to what follows. Herr Wagner proceeds to improve upon the well-known advice to a young barrister for the conduct of a case: "When at a loss what to do, blackguard your opponent's attorney." Herr Wagner actually falls foul of his own clients, the members of certain Wagner-Associations. He accuses them of collecting money merely to secure places for themselves at the Bayreuth performances, and even to defray their travelling expenses to and fro. Viewing the matter from the standpoint of ordinary humanity, this is just what we should have expected the accused individuals would do. But Wagnerites are evidently bound by quite a different code of morals from other people. There is one fact they all ought to know, for it is manifestly the very backbone of their creed—at least in Herr Wagner's opinion: Wagnerites are nothing, but Herr Wagner is everything. Consequently, it is plainly their most sacred duty to subscribe without a murmur freely—and frequently—for the glorification of their Leader and the realization of his projects, without the remotest reference to their own pleasure or amusement, far less profit. The ordeal is rather a severe one, perhaps, but it is undeniable that no man is to be accounted a true Wagnerite who cannot triumphantly undergo it, and come forth unscathed.

Yes! it is impossible to shut our eyes to the sad truth that, like others in the building trade, Herr Wagner has been going a trifle too far; he has speculated too much on his own importance, and built more than was prudent on the infatuation of mankind. Finding, however, that blind devotion to himself and abnegation of themselves is not altogether so common among his fellow-countrymen and the inhabitants of other lands as he supposed, Herr Wagner takes off, for the nonce, the stilts on which, metaphorically speaking, he generally stalks about. Like the Comte de Chambord, he condescends to make concessions to the spirit of the time. He deigns to hint at the extremely commonplace, prosaic plan of a Limited Liability Company, with the hopes of a dividend. This is about the most

sensible thing he could do. If he can only show there is a chance of his project paying, there will be plenty of persons to take shares, though they may not care a dump about him or his music either; persons who by no means consider that

"L'or n'est qu'une chimère,"

whatever they may think about the Music of the Future, if, indeed, they ever give it a thought.

But is there any chance of the project paying? Aye, there's the rub. Were really Herr R. Wagner and his music as attractive as he imagines, people might rush off to a provincial Bavarian town in 49°58' north latitude and 11°30' east longitude to perform an act of homage to their artistic chief; but, as things have turned out, we fancy the long expected Trilogy would prove more attractive, and the limited liability scheme—if ever floated—present more inducements to the moneyed world, were the performances to be held in some place more easily accessible to the overwhelming majority of musicians in the four quarters of the world than the present site. On the 31st of this month, Herr R. Wagner is, we believe, to meet a delegation from the purchasers of his Patrons' Tickets. Before broaching his limited liability scheme to them, previously to launching it in the market, let him reflect upon the following suggestion: Might it not be possible to convert the present National-Stage-Play-Theatre into a sort of temple dedicated to Himself, and erect another in a locality more in accordance with the instincts of intending shareholders? There is the ground now occupied by the Vienna Exhibition. That will soon be vacant. So will the space at present disfigured by the Penitentiary, Millbank. Capitalists might invest in a National-Festival-Stage-Play-Theatre to be erected on either of the above eligible plots, but there is plaguy little chance of their doing so, we should say, if the edifice is at Bayreuth.

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#### THE MAGIC PEARL.

(To the Editor of the "Musical World.")

DEAR MR. EDITOR.—On paying a second visit to the Royal Alexandra Theatre, to hear Mr. Thorpe Pede's new work, I found the "little hitches and imperfections necessarily attendant upon a first performance," which you remarked in your account of the opera, had disappeared, and the whole worked smoothly and well, now that the actors and singers had settled down to their parts. All the favourite pieces in the opera were well received; Mr. Turner being encored in "On my bed of leaves as I lay," and also in "Zalouna," the latter, very graceful ballad, which improves upon acquaintance. Madme. St. Clair's fine voice came out to great advantage, and she looked her part to perfection. Miss Barth acted and sang capitally, being encored in "Fifty years ago" and "Near unto Thee." Miss Gertrude Ashton's voice is really charming, and she sings the music allotted to her like a thorough artist. The brilliant aria, "Happy skies," brought down a vociferous demand for its repetition, and concluded an opera which contains some very charming music.—I am, dear Mr. Editor, yours faithfully,

IGNACE GIBSONE.

October 20th, 1873.

ROYAL ALBERT HALL CHORAL SOCIETY.—The third season of this Society will commence on Thursday next, the 30th inst., under the direction of Mr. Barnby, with a performance of Handel's *Theodora*. This work, which is stated to have been a great favourite with its composer, was first performed in 1750, and again in 1755, but has not since been heard publicly in London until the present year, when it was given by amateurs, under Mr. Barnby's direction, in the Hanover Square Rooms. Its performance, therefore, on Thursday next will doubtless create considerable interest, especially as the additional orchestral accompaniments, written by Dr. Ferdinand Hiller, will be used on the occasion. The vocalists announced are Madame Otto-Alvsleben (whose capabilities in oratorio singing were fully recognised last season), Miss Julia Elton, Miss Dones, Mr. W. H. Cummings, and Mr. Thurley Beale; Dr. Stainer presiding at the organ.

## THE AMUSEMENT GALLERY.\*

(From "Another World.")

The Amusement Gallery constitutes an interesting feature in the child's education, and so admirable have been its results, that the opening of the first institution of the kind—recorded, as I have said, in one of the great pictures in my summer palace—is regarded as a memorable event, and is celebrated by the people in a yearly festival.

In a very long gallery, attached to each college, is a collection of instructive toys adapted to all ages and dispositions. Amongst these are harps and other musical instruments, made on a small scale to suit the capacity of children, materials for drawing, painting, modelling, and sculpture; maps, in relief, of cities and other parts of our world, and all kinds of small birds and dwarf animals. I should not omit to state that we have living horses and deer *in miniature*; they are about the size of an ordinary lap-dog, though in many other respects resembling the larger species. These with their little clothes and harness are placed in the gallery, which likewise contains fresh fruit and flowers, indeed almost everything that can be imagined for the recreation and enjoyment of the child.

In the Girls' Amusement Gallery there are various kinds of fancy-work, lace-work, and basket-work. Our basket-work is very beautiful, the baskets being elegant in form and elaborately painted. Indeed, elegance of form and harmony of colour are studied in all the objects selected.

Boys, being trained by manly recreations, necessarily have their Amusement Gallery separate from that of the girls, though many of the more elegant and refined amusements are to be found in both. The girls attend their gallery, whatever may be their age, until they leave school. On the other hand, the boy ceases to attend when the Character-divers and Judges think his attendance no longer desirable.

At each of the stalls in the gallery is stationed an intelligent person skilled in some particular art. Of these some play on musical instruments, some paint or model, others give oral instruction, according to the nature of the compartment or the wishes of the child.

There are also "Walkers," who perambulate the gallery, encouraging the child to amuse herself with what she likes, explaining the use of different objects, answering the young inquirer's questions, and noting in her any particular qualities or peculiarities. The results of these observations are drawn up in the shape of reports for the use of the Judges.

No restraint is put upon the children when in the gallery, but they are allowed freely to follow the bent of their own inclinations. I have often observed some of these little creatures, ardent for amusement, responding to their own predilections; others taking interest in frivolous things; others, again, listless, and interesting themselves in nothing. Whilst many would examine with breathless attention, others would ask questions, more or less intelligent, of the persons at the head of each stall.

I have seen some children with an engrossing taste for painting, music, and sculpture, who would rush straight to their favourite pursuit, without being diverted by anything else, and who, if they found the desired place already taken, would show disappointment, and perhaps refuse any other occupation. Many, on the other hand, as soon as they entered the gallery, would simply play with the little animals and birds, or, perhaps, do nothing but eat fruit till the last minute,

\* "The simplest electricities are often meet to discover the most precious."

when the bell announced that the time allotted for recreation was ended.

Some would do nothing but talk, and, in their simplicity, would find fault with everything, after the too frequent fashion of adults, either imagining they could do most things better than the rest, or depreciating pursuits which they knew were beyond their ability.

Natures of this kind, where vanity is so predominant, require the greatest care, for the failing is difficult to eradicate and would, if not cured, be a source of great unhappiness in after life. To prevent such a result, generally, means are taken to refine the taste of the patient (if I may use the word), and call out the quality most opposed to the infirmity, *viz.*, that of looking out for beauties instead of defects.

I have seen a little one change her amusements several times during the hour. When a child, particularly a girl, continues to do this during many weeks, it is regarded as a sign that if the disposition be not checked she will grow up a capricious woman, and a treatment is therefore adopted to stop the growth of the infirmity. Many a girl, who would otherwise have proved a misery to herself and to others, has, by the precautions taken, become a reasonable and meritorious woman. However, children of a capricious temperament, even when seemingly cured, require constant watching, during some time, since they are very prone to return to their old inclination for incessant change.

Versatility, it should be understood, is not confounded with caprice, the difference between them being easily detected by the Character-divers. I have seen children show a love for seven or eight different things, and go from one thing to another, not from caprice, but to satisfy the natural yearnings of her genius. I recollect a girl—and she was but one amongst many—whose versatility was marvellous. One day music would occupy her, and although untaught, she would give promise of becoming a brilliant performer; another day she would commence sculpture, and at once go readily to work. She first made a ball with the plaster, and then, on the second or third attempt, she would execute something really well. So was it with painting and other arts. This love of variety would formerly have been called caprice, and strenuous efforts would have been made in a wrong direction to the discouragement, perhaps to the ruin of the pupil; but I acted on a contrary principle, knowing, as I did, that in giving varied talents Providence intended that they should be exercised, and that, therefore, it would not be decorous "to care for one part of the garden, and leave the others overgrown with weeds." The girl was treated in accordance with this view, and, taking the highest honours and position, became a very remarkable woman.

The results obtained through the medium of the Amusement Gallery greatly aids the Character-divers and others occupied with education, in rightly directing the child's steps. The imposition of useless tasks, fatiguing to the children, and perhaps injurious to the young intelligence is thus avoided.

GENOA.—*Don Finnocchio*, an operetta by Signor Cotti Caccia, has been successfully produced at the Teatro Doria.

MR. JOHN FRANCIS BARNETT, the composer of *The Ancient Mariner*, *Paradise and the Peri*, and the oratorio of *The Raising of Lazarus*, has been, as our readers are aware, very seriously ill for some weeks, and consequently unable to attend to any professional duties. Much interest has been shown, and numerous inquiries about him have been made by his friends and admirers both in town and country; it will, therefore, no doubt, afford them much gratification to learn that Mr. J. F. Barnett is now out of danger, and in a fair way of speedily regaining his health and strength.

## OCCASIONAL NOTES.

WHEN the monument to Orlando Lasso was inaugurated at Munich, on the 15th October, 1849, a local paper, speaking of the ceremony, informed its readers that: "The composer was Orlando de Latte, surnamed Orlando Furioso." May not the What's-in-a-name theory be occasionally carried a little too far? It might, perhaps, be as well to draw the line somewhere.

A YANKEE editor lately wrote what he considered rather a tall article upon the fondness of young ladies for "beaux." To his horror, he found, when the paper was published, that the composer had by mistake substituted, and the corrector passed, "beans" for "beaux." A rival editor, alluding to the subject, observed that he was aware beans were exceedingly nutritious, but that he never knew till then they contained anything poetical, or inspired young ladies with romantic attachments.

ACCORDING to our facetious contemporary, *Il Trovatore* of Milan, American journalists have been indulging lately, with respect to *Aida*, in a species of amusement defined, from a toxophilite point of view, as drawing the long bow, and known also as throwing the hatchet. These gentlemen, it appears, have informed the Transatlantic public that the properties, &c., acquired in Europe by M. Strakosch for the production of Signor Verdi's last work in America cost the trifling sum of 200,000 francs. The more modest total of 40,000 francs is more like the correct amount.

FEW dramatic authors have indirectly contributed more to the lyric stage than Victor Hugo. *Angelo* produced Mercadante's *Giuramento*; *Les Burgraves*, an opera by Matteo Salvini; *Le Roi s'amuse*, Verdi's *Rigoletto*; and *Lucrezia Borgia*, Donizetti's *Lucrezia*. *Maria Tudor* furnished the subject for two operas, one by Pacini, and one by an Italianised Russian, named Kachperoff. *Marion Delorme*, likewise, was set by two different composers, the well-known Bottegiani and Carlo Pedrotti; *Hernani*, by three, Gabussi, Mazzucato, and Verdi; and *Ruy Blas*, by five, Howard Glover (an Englishman), Chiromonte (a Spaniard), and three Italians: Besenzi, Prince Poniatowski, and Marchetti. *La Esmeralda* has been even more sought after by composers, having inspired no less than eight: Mdme Bertin, Mazzucato, Prince Poniatowski, Dargomijski (a Russian), M. Lebeau (a Belgian), Mr. Fry (an American), M. Wetterhahn (a Hungarian), and M. Campana, whose work was produced, with Mdme Adelina Patti in the principal female part, at the Royal Italian opera, Covent Garden, London, at the Imperial Italian opera, St. Petersburg, and at the Theatre in Hombourg.

THE following are the annual Government grants received by some of the principal theatres of Germany: "The Burgtheater, Vienna, 100,000 florins, and the Imperial Opera in the same capital, 123,000 florins; the Theatres Royal, Berlin, 700,000 francs; the Theatre Royal, Dresden, from 150,000 to 200,000 francs, with 200,000 "for the orchestra;" the Theatre Royal, Munich, 78,000 florins, plus the same sum for the orchestra; the Theatre Royal, Hanover, 435,000 francs; the Theatre Royal, Stuttgart, 625,000 francs; the Grand-Ducal Theatre, Carlsruhe, 100,000 florins; the Theatre at Mannheim, 8,000 florins from the Government, and 31,500 from the Town; the Stadttheater, Frankfurt-on-the-Main, 8,000 florins; and the Grand-Ducal Theatre, Weimar, 222,000 florins. Going farther North, we find that the Theatre Royal, Stockholm, receives 150,000 francs, and the Theatre Royal, Copenhagen, 250,000 francs. In Russia, it is the Emperor who is the real manager, at any rate as far as regards the Italian opera-houses in St. Petersburg and Moscow. It is his purse which supplies the funds for everything, except the salaries of the leading artists—rather an important exception, we must own—which the ostensible and non-imperial *impresario* is bound to pay. These salaries are sometimes exceedingly heavy, as, for instance, in the case of Madame Patti, and of Madame Nilsson, not to speak of other artists nearly, if not quite, as celebrated—and expensive. Notwithstanding this slight drawback, the position of operatic co-manager with the Emperor is by no means an unremunerative post in the two Russian capitals, as Signor Merelli could tell us, if he liked.

"Fellow trabbler," said a coloured preacher, "of I had been eatin' dried apples for a week, and den took to drinkin' for a mon, I couldn't feel more swelled up dan I am dis minit wid pride and vanity at seein' such full 'tendance har dis evenin'."

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## PROVINCIAL.

CHESHUNT.—Miss Annie Hensman has given her annual concert in St. Mary's Hall, and it was well attended. She sang, as one of the principals, in a selection from a new comic opera, called *The Archers*, by Mr. L. Cottell, with the Misses E. Shield and Helen Byron, and Messrs. A. C. Reynolds, Bell, Varnot, and Millett. The opera was received with much applause. A miscellaneous concert followed, commencing with the overture to *Prometheus*, well performed by Miss Emmett on the pianoforte and Mr. Trotter on the violin. Mr. G. A. Macfarren's trio, "The Troubadour," was excellently sung by the Misses Hensman, Shield, and Mr. Bell. Miss E. Shield gave Vincent Wallace's popular "Song of May," and the *bénéficiaire* "Twas only a year ago." Mr. Alfred Reynolds, a young and rising tenor singer, sang Ascher's "Alice, where art thou?" in such artistic style that he deservedly gained a loud encore. He also sang "Thy image o'er my pillow beams," and Signor Varnot (the baritone) sang "Fierce Passions." The concert was altogether successful. Mr. G. L. Cottell presided at the pianoforte.

LIVERPOOL.—Carl Rosa's Opera Company has been highly successful at the Royal Alexandra Theatre. English opera, with such excellent interpreters, is certain to become popular. With thoroughly effective principal artists, a strong chorus, a capital orchestra, and the operas put on the stage in perfect style, the Carl Rosa Company ought to be everywhere successful. Balf's too seldom played *Satanella* was the first opera given, with Miss Blanche Cole as the heroine; Mr. W. Castle as Rupert; Mr. Arthur Howell, Hortensius; Mr. Jackson, Arimunes; Miss Lewis, Lelia; Mrs. Aynsley Cook, Stella; and Mr. Aynsley Cook, Brachetto. The chorus and orchestra, under Mr. Carl Rosa's direction, were equal to any that have appeared in Liverpool for many years. *Satanella* was followed by the *Bohemian Girl* with the charming Rosa Hersee in the character of Arline.

BLACKBURN.—On Thursday evening, October 16, Mr. T. S. Hayward gave the first of his series of concerts for this season in the Exchange Assembly Room, and, musically speaking, it was a thorough success. The attendance was select rather than numerous. The artists were Madame Thaddeus Wells (soprano), Mr. W. Dumville (tenor), Mr. Henry Nicholson (the eminent flautist), and Mr. T. S. Hayward (solo pianist). The programme was well selected. Without entering into detail, we may conscientiously say that every piece was effectively rendered. Mr. Hayward kept up his reputation as an excellent solo pianist, which is the best compliment we can pay him. Mr. Dumville pleased everybody with his rich voice. Mr. Nicholson showed himself a perfect master of the flute, and displayed his great skill to an advantage in the grand duo for flute and pianoforte on airs from *Euryanthe*, as well as in the *obbligato* accompaniment to "Lo, here the gentle lark," sung in exquisite style by Madame Thaddeus Wells; and accompanied as she was so unexceptionally well, both by flute and piano, the result was a unanimous encore.

CAIRO.—The following operas are among those to be produced during the present season at the Vice-Regal Theatre by the Italian company: *Le Prophète*, *La Muette*, *Poliuto*, *Le Nozze di Figaro*, *Fra Diavolo*, *Robert le Diable*, *Don Giovanni*, *La Forza del Destino*, *La Juive*, *Aida*, *Rigoletto*, *Otello*, and *Il Barbiere*. There will be five ballets: *Il Figliuolo Prodigio*, *Flik und Flok*, *Devadasi*, *Giocoliera*, and *Un' Aventura di Carnovale*.—A small paper entitled: *Programme des Théâtres de S. A. R. le Khédive*, will shortly be published.

WIESBADEN.—Count Platen, Director General of the Theatre Royal, and of the Royal Chapel, Dresden, has addressed the annexed letter to Herr Anton Wallerstein, musical-director here: "Dear Sir, on the 28th September last, you celebrated your sixtieth birthday simultaneously with your fiftieth professional anniversary. It is with twofold satisfaction that I seize the opportunity of offering you my warmest congratulations on the happy occasion, first in my former capacity as head of the Chapel Royal, Hanover, to which you belonged under my late father and long before my appointment to the post, and then as former Musical Director General of the Saxon Chapel Royal, to which you devoted your services some years, when you were a youth of sixteen, in your native place, Dresden. With these lines, you receive the good wishes of the two Royal Art-Institutions of which you were once a member; I will merely add the hope that you may long continue to enjoy, in all the freshness of your physical and productive powers, the evening of your worthy and fertile professional life. I am, most respectfully and obediently, yours, Platen."

## CHURCH MUSIC.\*

By J. BARNBY.

Before entering upon the consideration of the subject on which I have to ask your kind attention, I must be permitted to express my personal regret at the fact that Professor Oakeley is unable to officiate here this evening. We have all at various times enjoyed the genial and scholarly descriptions of musical doings at home and abroad, which have appeared from time to time in a well-known journal, until we have learned to look with pleasurable anticipation for the recurrence of the well-known initials, H. S. O. And thus no common interest was aroused by the announcement of the Professor's name in connection with a subject so interesting and important as Church Music. We all deplore the circumstances which have operated in preventing Professor Oakeley from fulfilling his intention of reading a paper here this evening, and while I endeavour to supply, as best I may, the void caused by his absence, I ask in the fullest measure for your kind indulgence, while I put before you, simply and briefly, my views on Church Music in its bearing and influence on public worship. The magnitude of the subject, and the limits to which I must necessarily confine myself, forbid my offering more than a mere outline for your consideration. But even a slight sketch may contain matter for future development; and faint as the outline may be which I shall lay before you this evening, it nevertheless represents the fruit of much earnest thought on my part, and the result of concentrated labour and experience. What must necessarily be merely touched upon now may, I hope, be more satisfactorily elaborated at some future opportunity.

I do not propose this evening to consider the question in its historical or antiquarian aspect, except so far as it may be found necessary for the clear stating of certain points. My object is to say briefly what I consider to be the present condition of the musical service of the Church—'o point out certain particulars in which that service may be thought to have fallen short of the high aim it is intended to fulfil, and briefly to indicate, so far as I am able, the means by which a greater completeness of result may be attained.

It may safely be asserted that there has been no want of interest, in our generation, in the musical service of the Church. Choral services have been established alike in Metropolitan churches and in places of worship in remote rural districts. Surpliced choirs have been set up, and much pains bestowed on their training and development; musical compositions for Church use, from the elaborate anthems to the single chant, have been multiplied in almost bewildering confusion. Hymnals and pointed psalters, carefully arranged and edited, have taken the place of the old collections, wherein the process of collecting seemed to be carried on upon the principle of picking up what was nearest to hand. These particulars only indicate a part of what has been done with infinite zeal and pains for the improvement of musical worship. But how much remains still to be accomplished. How often has not the zeal which prompted changes outrun the discretion which should have rendered them consistent in themselves, and proportionate to the aim in view. Have not the alterations introduced in some instances in certain parts of a Church service, served, like patches of new cloth in an old garment, only to expose in a more glaring light the loop-holed raggedness of the rest? Speaking under correction, as a layman, I consider that on certain points the clergy, praiseworthy and valuable as their efforts in the direction of Church music have been, might with advantage have availed themselves of the advice of a musician, or to use a technical term, have procured a professional opinion. No man in a matter of importance in law or medicine would dream of being his own advocate, or his own doctor; at least, a very outspoken opinion has been expressed as to the mental status of him who adopts such a course. Why then should the man who would never consider himself independent of forensic and medical skill aspire to emancipate himself altogether from the influence of the technical knowledge which has reference to a difficult and elaborate art? But let me not be misunderstood. There are many shades of theological opinion in the English Church, and it is the province of the clergyman to determine the tone that shall be represented in any separate place of worship. But equally clearly I consider it to be the office of the musician to see that the tone of worship is consistently carried out in its *musical phase*, without exaggeration on the one hand, or incompleteness on the other.

And here it is that difficulties often occur. Advice has been sought and given, and deliberately admitted to be good. Then comes in some little vexatious objection. "The choir would be disappointed if they were deprived of their part-singing"—"Our people are not accustomed to have the Psalms chanted"—"However bad the tune may be, the congregation likes it, therefore it must stand;" and thus the arrangements made having no unity of plan or definite purpose, simply bewilder the congregation, and give rise to much discussion and

perhaps not a little heart-burning, without producing an effect at all proportionate to the forces set in motion.

In the valuable Preface in our Prayer Book, concerning the Service of the Church, luminous with the plain wisdom of common sense, the intention of the Service is stated to be—"that the Clergy, and especially such as were Ministers in the congregation, should (by often reading, and meditation in God's word) be stirred up to godliness themselves and be more able to exhort others by wholesome doctrine, and to confute them that were adversaries to the truth; and further, that the people (by daily hearing of Holy Scripture read in the Church) might continually profit more and more in the knowledge of God, and be the more inflamed with the love of His true religion." *The musical part of the Service ought surely to conduce to this end;* and thus it seems to me, that in laying down a general scheme of the manner of conducting musical worship, the chief point to be kept in view should be the complete identification of the whole congregation, with the three great elements of which the Service consists,—Prayer, Praise and Thanksgiving. Matters of detail would have to be settled in accordance with the general tone of the worship. But surely the *main point* to be kept in view in the arrangement is to secure unity of design and purpose in the whole—to avoid the bewilderment and doubt that will surely arise from any inconsistency or contradiction in the various *parts*; above all to regard as a most important element, that the plan of the musical Service should not remain a mystery to those who form the congregation; that it should speak for itself, and be, to use the homely old English phrase, "*Understood of the people.*"

The question now arises—What is to be the basis of the musical service in a particular church? I unhesitatingly answer that the basis on which the musical Service to be really efficacious must be built up, is a patient and intelligent consideration of the requirements and wants (not always the wishes) of the congregation. I speak with deference as a layman, but I hope to have the suffrages of my audience, when I say that of the various phases of zeal without discretion, one of the most *lamentable* appears to me the persistency which endeavours to force upon a congregation a musical service utterly unsuited to its capabilities and requirements. We cannot forget how, in a time of fierce controversy, the grand swell of the organ suggested to a thoroughly earnest and respectable, if somewhat narrow-minded sect, nothing more elevating or religious than the roaring of the Bulls of Bashan. And to-day the most elaborately constructed musical service introduced among a congregation of homely cottiers and country folks, might represent to their bewildered ears, mere "sound and fury, signifying nothing." In plain terms then—what is to be avoided, and what is to be followed?

First in the list of things to be eschewed with the greatest care, I would place what I shall term, in no invidious sense, but frankly and fairly, the clerical crotchet. It has happened to me more than once to meet a clergyman whose education and refinement have had the fair consequence of giving him a just appreciation of what is excellent in musical art, and religious in musical feeling. He finds his lot cast among a population whose idea of psalmody sometimes *shocks* his reverential feeling, and never fails to set his teeth on edge. With the most honest and single-minded desire to introduce a better state of things, he begins by enforcing on an unwilling community a musical service so entirely above their capacity of comprehension that, in the effect it produces on their devotional feeling, it is as if he were to read the Testament to them in the original Greek. Pursued in his private study, this course of psalmody is to him infinitely elevating, and soothes his mind and spirits after many a hard day's labour, perhaps in a barren soil. Carried out in its entirety in his little village church, it becomes a mischievous clerical crotchet.

(*To be continued.*)

## W A I F S.

Miss Edith Wynne is the vocalist engaged at the Aquarium Concert, at Brighton, to-day.

The Royal Academy of Music announces a "Students' Concert" for next Thursday evening, at the Hanover Square Rooms.

At M. Rivière's Concerts, at the Royal Italian Operahouse, Middlemire, is to be the *prima donna* during the ensuing week.

Dr. Spark, of Leeds, is engaged to give three lectures on the life and compositions of Haydn, at the Edinburgh Literary Institute, in January next.

Mr. Brinley Richards has consented to preside at the Liverpool and Birkenhead Gordovian Eisteddfod, which is to be held on Christmas Day, in the Amphitheatre.

Mr. J. T. Stone, the well-known author of numerous musical educational works, is seriously indisposed, and is gone to Matlock Bath, for the benefit of his health.

Mrs. John Hullah delivered a lecture on "Woman's Suffrage," at the Malvern Concert Hall, last week. Mrs. Hullah is a member of the central committee of the National Society for Woman's Suffrage.

At the Theatre Royal, Sheffield, the prices of admission were considerably increased on the occasion of the first appearance of the Carl Rosa Opera Company. Notwithstanding this the theatre was crowded,

Mendelssohn's *Elijah* was given by Mr. Carter and his choir at the Royal Albert Hall on Wednesday evening. Notwithstanding the bad weather the hall was well filled, and the oratorio was received with the usual favour.

The pianoforte, an Erard of seven octaves, belonging to the late Prince Poniatowski, was sold by Messrs. Robinson, Son, and Fisher, at their rooms in Old Bond Street, on Thursday last, and realised the sum of seventy-one pounds.

We have received the first two numbers of a new art journal entitled *El Arte*, which has just made its appearance at Madrid, under the directorship of Signor Enrique Villegas—the successor of the well-known music publisher, Señor Casimiro Martín—with a staff of nearly one hundred contributors.

Bale's opera, *The Bohemian Girl*, the *Manchester Guardian* says, attracted the largest audience of the Carl Rosa Opera season, and certainly has never been heard with greater pleasure and never more decidedly merited the applause it received. *The Bohemian Girl*, it adds, is unquestionably the most popular of English operas—no other has probably been so frequently performed; and whenever a provincial opera company visits Manchester, we count upon *The Bohemian Girl* as a matter of course.

Mrs. T. Picton Rowe, a young American soprano, has organized—writes the *Connecticut Western News*—a company for the production of opera in the New England States, to present works which are not entirely dependent on brilliant scenic and elaborate choral effects. Mr. Brookhouse Bowler, formerly with the Parepa-Rosa Opera Company, is to be the tenor. A principal feature in the *répertoire* is to be a new opera, entitled *Maid and Mistress*, the composition of Mr. Finlay Finlayson. Lakeville and Salisbury are to be the first towns to hear Mr. Finlayson's new work.

At a general meeting of the members of the London Welsh Choral Union, held on Monday evening, the 23rd of June, the following resolution was passed, proposed by Mr. John Thomas (Honorary Conductor), seconded by Mr. Hugh Owen (Honorary Treasurer), and unanimously carried:—

"That a Scholarship be established in connection with this Society, to be called the London Welsh Choral Union Scholarship, for the purpose of affording a musical education, at the Royal Academy of Music, to any of the most talented and promising of the young members of the Choir until that education shall be considered completed."

The first year's subscription towards the Scholarship is generously guaranteed by Mr. John Thomas, the Honorary Conductor. The examination of the Candidates, who must all be from among members of the choir, male or female, and under twenty years of age, took place early in September, to enable the successful competitor to enter the Royal Academy of Music upon its re-opening in the course of that month.

The musical public of Birkenhead and neighbourhood will learn with satisfaction that the Choral Subscription Concerts, after a cessation for several years, will be resumed and carried out during the ensuing winter. The public support given to the scheme is of the most encouraging character. The first concert will take place on the 13th November, for which Madame Sinico, Mdlle. Macvitz, Signor Uri, Signor Borella, and Signor Agnesi, have been engaged. The band, selected from the Liverpool Philharmonic Society and Mr. C Hall's orchestra, will be under the leadership of Mr. E. W. Thomas, and the baton of Mr. H. P. Sarge.

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